



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

A peculiar feature of this monument is the pedestal of North River blue stone, planned by Mr. Stanford White, the architect, and enriched with low reliefs by Mr. Saint-Gaudens. It takes the shape of an elliptic seat, with a high straight back, somewhat after the manner of an ancient *exedra*. Excellent illustrations of the monument and its details will be found in *Scribner's Monthly* for June. "It is understood," says the *New York Evening Post* of May 25th, "that the subscriptions received thus far do not cover the expense of the pedestal, and that Mr. Saint-Gaudens, beside giving his modelling gratuitously, will be a thousand dollars out of pocket for the expense of the stone and the cutting." Will New York be content to rest under the imputation that it does not care to pay for the work of art which, if the unanimous voice of criticism is to be trusted, is its finest public ornament?

The memorial column and bronze statue of General Morgan was unveiled at Spartanburg, S. C., March 11th, on the occasion of the centennial anniversary of the battle of Cowpens. The monument stands on a low mound prepared for it in the public square at Spartanburg. The column, which is of granite, twenty-one feet high, was erected by the States of New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina, Georgia, and Tennessee. The figure of General Morgan, in the costume of a rifleman, of bronze, and nine feet high, was executed by J. Q. A. Ward, by order of Congress.

Mr. Larkin G. Meade is reported to be at Springfield, Ill., modelling an allegorical group for the Lincoln monument. The group will contain three figures, representing Freedom, Justice, and Peace. The artillery and cavalry groups are being cast in bronze at Chicopee, Mass.

The statue of General Stonewall Jackson (see p. 86, 1st div. of this volume), which was unveiled in New Orleans on May 10th, is described as being of granite, eight feet five inches high, and representing the General in Confederate uniform, his cap drawn down on his forehead, and his head inclined to the left side.

## COMPETITIONS.

The prizes in the competition of the New York Society of Decorative Art were awarded to Miss C. Townsend, \$500, for the best portière design; Mrs. F. L. Warren, \$100, for second best; Mr. G. W. Maynard, \$200, for best screen design; Mrs. W. S. Hoyt, \$50, for second best; Mrs. E. A. Carter, \$125, for best frieze design; Mrs. Hasbrouk, \$25, for second best; Miss L. Guinsisgard, \$100, for best table-cover design; Miss Cora Thompson, \$50, for best outline work on silk; Miss M. L. Morris, \$25, for best outline work on linen; Miss E. P. Murdock, \$25, for best drawn work; Mr. William Walton, \$25, for best figure for panel; Miss Blackwell, \$50, for the best and most artistic needlework; "Gale," \$25, for best color treatment.

In the competition for chromo advertising cards opened by Messrs. T. Sinclair & Son the prizes were awarded as follows:—First prize, \$500, J. C. Beard; second prize, \$200, Max Rosenthal; third prize, \$100, Miss Rosina Emmet.

## NECROLOGY.

GEORGE CURTIS, marine artist, died, at his residence in Chelsea, Mass., on Sunday, May 22d, after an illness of about four weeks, aged sixty-five years.

SAMUEL A. KILBOURNE died at Grove Avenue, Morristania, N. Y., on May 10th, after an illness of eighteen months. He was born in Bridgeton, Me., in 1836, and studied landscape till about 1858, when he painted a study of a trout so successfully as to lead him to devote a great deal of his time to that branch of art, and his works have been largely sought for by scientists and sportsmen, as "scientifically correct and artistically beautiful." Three of his works were in the last exhibition of the National Academy of Design. *The Game Fishes of the United States*, large folio, now publishing by the Scribners, has illustrations specially made by him for the work. Mr. Kilbourne devoted some of his leisure to carving in wood.

# FOREIGN ART CHRONICLE.

## ARCHÆOLOGY AND HISTORY.

MEGALITHIC MONUMENTS. — The following paragraph is copied from the *American Architect* of April 30:—"Nothing in the history of the world is more wonderful than the strange movement to which is due the erection of those monuments known as dolmens, cromlechs, stone circles, and rocking stones. From the borders of Lapland to the Straits of Gibraltar these objects are scattered over the fertile and pleasant portions of the country, built, to all appearance, after the same model in Britain and the Balearic Islands. Though less known, constructions precisely similar are found in great numbers in Asia, in Syria, in Arabia, and throughout Northern Africa; while a striking

evidence that the relation between the tribes which built and used them was something more than that of mere affinity of blood and manners is afforded by the fact, that at Stonehenge, the greatest monument of the kind now known, the inner circle is composed of large and heavy blocks of a stone found in no quarry either in Great Britain or the Continent, but only in Africa. A certain number of these so-called megalithic structures still remain in Portugal, and one of the most distinguished of Portuguese architects, the Chevalier da Silva, has devoted his leisure to a careful study of them. The results of his scientific and thorough explorations are given in a paper published by the French Society for the Advancement of Science, illustrated by a map giving the position of all the

remains now existing. M. da Silva makes some observations which are to us both new and interesting. Remark- ing that the dolmens are almost always found either on the summit of hills or near the banks of rivers, he suggests that this indicates the wandering character of the builders, who, like all nomads, or rather invaders, kept close to the courses of the streams; and he thinks it probable that these conspicuous heaps of stone may have served at once as a trophy of their advance and as an indication of their route to those who might follow them; perhaps also as a memorial of the burial-place of their chiefs. In one case in Portugal two human skulls, with teeth, and knives of white flint, were discovered under the stones of a dolmen, but it seems probable to M. da Silva that the tribes which erected them usually burned the bodies of their dead. He observes, also, that the tumuli, or barrows, which abound in some districts of Portugal, are in that country never found in the same region as the megalithic monuments, and as these are known to be burial-places, he infers that the two kinds of construction must have been the work of separate races, or of the same race at diverse epochs. The circumstances in Britain seem to have been different, for Stone- henge is situated in the middle of a plain covered with countless tumuli. Perhaps this shows an amalgamation in the North of races which remained hostile in the South; or more likely, since Stonehenge is evidently of later date than the barrows, some of which are cut through by the circular ditch which encloses it, the Druids, or who- ever they may have been, had in Britain acquired a com- plete predominance over the more ancient race, whose kings lay buried on Salisbury Plain, while their brethren in Portugal were still kept at bay by the aboriginal in- habitants."

THE PYRAMIDS. — The discoveries lately made in the pyramid field at Sakkara seem to have little direct bearing upon the history of art, although they are of very great value to Egyptology in general. Four pyramids had been examined at last accounts, two of them previous to Ma- riette-Pasha's death, who sent Brugsch-Bey (raised to the rank of Pasha since) to examine them, and received his report on his death-bed (see Brugsch's letter to the Egypt- ian Institute, an English translation of which is given in *The Nation* of May 5th). These two pyramids enclosed, the first, the tomb of King Pepi, with the official name Meri-ra; the second, that of King Hor-em-saf, called offi- cially Mer-en-ra, the eldest son of Pepi, of the sixth dynasty. The granite sarcophagi of the kings, with hiero- glyphic texts on the lids and outside faces, were discovered in their ancient position; the mummy of the son of Pepi, in a good state of preservation, although stripped of orna- ments and linen, was found in the pyramid of Pepi. "The two pyramids in question," says Brugsch, "offer the first examples of royal tombs of the time of the ancient empire ornamented with *hieroglyphic inscriptions*, which not only contain the complete names of the Pharaohs buried there, but which for the first time make known to us a long se- ries of religious texts similar to the 'Book of the Dead' of a later period." According to a communication to the *Athenæum* of April 23d, by Mr. W. J. Loftie, the pyramid of Pepi corresponds to the one marked No. 5 on Perring's map; that of Hor-em-saf, to No. 6. Pepi is the Appapus or Phiops of Manetho, who is said to have reigned one hundred years. The profusion of the inscriptions filled in with green which are cut in vertical lines into the two

walls of the passage leading to the sepulchral chamber of the pyramid of Pepi, is declared to be indescribable in a communication by Brugsch-Bey to the *Vossische Zeitung*. The ceiling of the chamber itself is ornamented by white five-armed stars on a black ground. The third pyramid, No. 8 on Perring's plan, according to Mr. Loftie, is, like the pyramids of Gizeh, bare. The last, No. 4 of Perring, was examined by Prof. Maspero on March 8th, and proved to be the sepulchre of Unas, the last king of the fifth Manethonian dynasty. Like the other pyramids it had already been ransacked by treasure-seekers of a previous age, but, from a description given of it by Miss Amelia B. Edwards in the *Academy* of April 2d, it seems to be the most important, artistically considered. There are inscrip- tions filled in with green in the interior parts of the pas- sage leading to the several chambers which this pyramid contains, and the ceiling of the passage is adorned with stars of the same color. "Then follows a chamber with inscribed walls; then another corridor, leading to a cham- ber containing niches for funeral statues; and, finally, a passage which ends in the burial-chamber of the king. Three of the walls of this chamber are covered with in- scriptions; but the fourth is cased with fine alabaster, richly painted with decorative designs. The sarcophagus is of black basalt, and bears no inscription. The lid lies in one corner of the chamber, and the mummy has been pulled out and broken up. One perfect arm, the fragments of the skull, and the ribs of one side of King Unas have been already removed to the museum at Boolak; and it is hoped that, when the *débris* which covers the floor is prop- erly sifted, the rest of this very ancient skeleton may be recovered." Prof. Maspero contemplates examining all the pyramids which have not yet been opened, in the con- viction that they will be found to contain records of the other dynasties of the Ancient Empire.

CRETE. — In the Second Annual Report of the Execu- tive Committee of the Archæological Institute of America Mr. W. J. Stillman gives a short account of the results of his preliminary explorations in the island of Crete. The most interesting discovery, which may prove to be of great archæological value, was made at Gnossos, one of the most ancient and important cities of the island. Some old walls were here noticed, of which Mr. Stillman speaks as fol- lows: — "Looking at the character of the fragments so far uncovered, the extreme narrowness of the passages, only three feet, too little for a street or entry into a city, the in- dication of a labyrinthine plan shown in the walls still remaining, which are, as far as cleared out, about seven feet high, its position on the point of the promontory en- closed between two small rivers, and therefore the strongest part of the ancient site and probably the nucleus of the city, the extreme antiquity of the wall, which belongs to the earliest style of parallelopipedal masonry apparently, in development of the art, immediately after that we found at Olus, I am at a loss to attribute this work to any other period or any other use than that which would belong to the Dædalian Labyrinth. The characters inscribed [*viz.* arrows, etc. found on some of the walls], whether they are taken as hieroglyphics, indications for the builders, or keys to the threading of the passages, evidently belong to a period prior to the use of letters or any complete system of numeral record. The importance of the discovery, if its supposed character be maintained on further excavation, is patent."

OLYMPIA. — Dr. Treu, the present director of the excavations at Olympia, has presented to the Greek Minister of Public Instruction a catalogue of the objects hitherto discovered in the Altis, at the same time indicating those fragments claimed for the museums of the German Empire as *duplicates*, in accordance with the sixth paragraph of the treaty which authorized the undertaking. Among these duplicates are five of the fifty lion gargoyles from the cornice-gutter of the great Temple of Zeus, one of the two statues of Nemesis Tyche, two of the six figures of Roman Emperors, one of the two curious nude male torsos, one of the three draped male and five of the seventeen female statues, besides some examples of the inscriptions containing the sacred catalogues, twenty-five of the hundred *figurini*, and three hundred of the six thousand votive images of animals. Some specimens of ornamental metal-work, such as fragments of weapons, etc., are also asked for, with one of the two colossal heads of Hera, one of the three lions, fifteen of the five hundred dedicatory images of men and animals, and forty-five duplicates chosen from the fifteen hundred utensils of various descriptions, such as vases, lamps, weights, spinning-wheels, etc., etc. In point of instructive interest perhaps the most important concession required is that of five hundred of the two thousand fragments of terra-cotta architectural decorations. Of the forty buildings unearthed, — temples, treasure-houses, portals, aqueducts, and others, — twenty locks, from as many different edifices, are desired for the German government, with some water-pipes and specimens of nondescript articles of iron, lead, bone, glass, and the like. The long catalogue closes with the official request that the six thousand coins discovered in Olympia be sent to Berlin, where it is proposed to clean and assort them in the presence of a Greek agent; the duplicates among these also to remain in the Museum. It is natural that these unexpected demands should be distasteful to the Greek government, which throughout the work has displayed far greater jealousy in regard to the possession of the results than real assistance to the excavators. The sixth paragraph, touching upon the remission of duplicates, if considered at all by the Greeks, was believed to be a mere matter of form; for who, it was argued, could conceive of objects precisely similar being brought to light? But, on the other hand, it is asserted by the Germans that the stipulation was not inserted in the carefully worded contract without a definite meaning and certain expectations. Dr. Treu's request having been submitted by the Greek government to a body of lawyers and native officials, it is determined that *the antiques claimed as duplicates are not to be granted by reason of the paragraph in question, but are to be subjected to a special legal decision*. By this noteworthy provision those excavators upon Greek soil who have been able to obtain the permission to undertake investigations only upon the same hard terms as were in an evil hour forced upon the Germans, find themselves disappointed in their hopes of advancing this clause as a favorable precedent, and will be able to obtain the grant of duplicates only by means of a similar special decision, which, in the dilatory and unsettled state of Greek legislation upon such subjects, is practically equivalent to a refusal at the outset. The political pressure that the German Empire is able to bring to bear in enforcing its claims is, however, exceptional, and the Minister of Public Instruction, Papamichalopoulos, has appointed a committee of three Greek archæ-

ologists, who have journeyed to Olympia in order to view the objects in question. It will be fortunate for science if the duplicates claimed by the Germans are granted, as they would without delay be removed from the interior, so difficult of access, where all the results of the excavations still lie, and will without question long be left in confusion.

ALEXANDRIA. — A correspondent of the *Academy* writes from Alexandria, under date of March 21st: — "What bids fair to be a discovery of the first interest has just been made at Alexandria by a Greek antiquary of that city. Near the spot indicated by Strabo he has found a large subterranean vaulted chamber, which is described as having the roof supported by Doric pilasters. This he conjectures, with great probability, to be the hitherto unknown burial vault of the Ptolemaic dynasty. Opening out from the large chamber are smaller ones, of which the walls and roofs are covered with beautifully executed frescos. Of these, at present three only have been partially excavated, but in one has already been found a granite sarcophagus, which bears the name ΣΩΣΗΒΙΟΣ, — that, viz., of the tutor of Ptolemy Philopator. Here also was discovered a splendid bronze lamp, with a long Greek inscription."

OSTIA. — The excavations at Ostia, the seaport of ancient Rome, and once the focus of the breadstuff trade of the world, which have been in progress for some time, are steadily continued, and Signor R. Lanciani occasionally sends interesting accounts of them to the *Athenæum*. Among the artistic relics lately found there — besides large numbers of architectural fragments which were used in a slovenly restoration of the theatre, executed in the fifth century — the most important are two statues, one a life-size copy of the Venus of Knidos by Praxiteles, the other a noble portrait statue of a magistrate, and a square altar, four feet high, of Greek marble, enriched with bas-reliefs, which, according to Signor Lanciani, ranks amongst the most perfect productions of Greek-Roman sculpture of the second century. On one of the faces the meeting of Mars and Rhea Silvia is represented. "Rhea," says Signor Lanciani, "is a perfect image of beauty, although the head is partially broken." An inscription informs us that the altar was dedicated A. D. 124. "Behind the stage of the theatre," says the same writer in a later communication, "opens a square surrounded by colonnades. The columns on the side nearer to the stage are of *bigio* marble, with capitals of the Corinthian order; on the three other wings the shafts are of brickwork coated with stucco. A rare bas-relief cut on one of the columns represents the *Genius Castrorum Peregrinorum* of Rome, which barracks are known to have existed on the Cælian, between the churches of S. Stefano Rotondo and Sta. Maria in Dominica. The genius is represented as a youth, with long curly hair and a *bullæ* round his neck, sacrificing on a burning altar with the left hand, and holding the cornucopia with the right. The inscription below tells us the names of a couple of soldiers at whose expense the bas-relief was cut. The names are Optatianus and Pudens."

MALTA. — Mr. Greville J. Chester, writing to the *Academy* from Valetta, under date of March 29th, records the discovery of the remains of a Roman villa of considerable interest, on the top of the hill outside the fortifications of Notabile, or Città Vecchia, the inland capital of the island. "The central court has already been excavated. It was surrounded by Doric pillars, and paved with mosaics of unusual fineness and beauty. The *tesserae* are formed in

many cases of minute squares of precious African marbles. A border of wreaths of fruits, with tragic masks at intervals upon a white ground, I have rarely seen equalled, even at Rome or Pompeii. One design, representing Hercules and Omphale within a square border, is of extraordinarily fine workmanship. Among the ruins two headless statues and the marble bust of a woman with flowing hair have been discovered. Perhaps the rarest objects, however, are several panes of glass, some of which have assumed beautiful colors from the process of oxidation. Only a few coins have been found, whereof the only ones now decipherable are a first brass of Gordianus Pius, a follis of Constantius, and a third brass Aurelian. A quantity of Roman pottery has been dug up in the ruins, and also a few undoubted specimens of the Phœnician epoch. A good deal was discovered in a curious storehouse, or rather tank, with four openings, which is excavated in the rock under the villa. This storehouse is funnel-shaped, and lined throughout with plaster laid upon the solid rock. Two similar receptacles have just been found, but have not yet been cleared out."

ANDRÉ BEAUNEVEU. — From among the papers presented at the meeting of the Sociétés Savantes, we select the following, which may be of interest to our readers: — The Abbé Dehaismes, of the Society of Agriculture, Sciences, and Arts of Valenciennes, has found in the archives of Valenciennes biographical details concerning a famous artist of the fourteenth century, André Beauneveu, sculptor, painter, and miniaturist, whose immense talent Froissart has praised. M. Dehaismes calls attention to the fact, that he was the author of the statues of Philip of Valois, Jean le Bon, and Charles V., at St. Denis. The author describes in detail the colored grisailles [*sic!*] by André Beauneveu, which ornament divers manuscripts of the library at Brussels and of the National Library. He is endeavoring to make up a complete catalogue of the works of Beauneveu, which were for the most part executed by order of the Duc de Berri. — *Chronique des Arts*.

BENVENUTO CELLINI. — Cellini's bust of Bindo Altoviti, which Michelangelo declared to be one of the most beautiful things he had ever seen, and which had been lost sight of for a long time, has been found in the Palazzo Altoviti at Rome, by the Commission for the Preservation of Historic Monuments in Italy.

#### MUSEUMS AND COLLECTIONS.

THE LOUVRE. — One of the most important acquisitions made by the Louvre at the sale of the De Bammerville Collection, according to the *Chronique des Arts*, is a large vase with red figures, by Brygos, representing the sacking of Troy. "Among the painters of vases in the fifth century," says the *Chronique*, "Brygos occupies the first rank, together with Sosias and Euphronios, and this vessel is, without gainsay, his *chef-d'œuvre*. We therefore applaud, without reserve the purchase made by our museum, and do not in the least find too high the price of 11,000 francs paid for this admirable piece."

LIBRARY OF THE CITY OF PARIS. — A M. Berger has bequeathed to this institution a thousand volumes, containing engravings of the old masters.

THE DEPARTMENTAL MUSEUMS OF FRANCE. — From a circular addressed by M. Turquet, Under Secretary of State for the Fine Arts, to the prefects, on the subject of

the organization of the departmental museums (a synopsis of which is given in the *Chronique* of April 30th), it appears that these museums were created by a decree of the Convention dated Oct. 10th, 1792; that to the objects first deposited with the various municipalities there were added, by order of the First Consul dated Feb. 14 of the year VIII., a number of paintings stored, for want of place, in the magazines of the Louvre; and that additional distributions were made in 1803, 1811, 1862, and 1872. In 1878 M. Jules Ferry appointed three temporary inspectors, who were charged with the duty of reporting upon the relative importance and the condition of public collections of antiquities and works of art. From this report it appears that many of these institutions are badly housed, and leave much to be desired in the conservation of the objects intrusted to their care. The Secretary therefore requests the prefects to enforce the observation of the law of the 9th Frimaire of the year III., which prescribes that museums must not be located in buildings contiguous to theatres, chemical manufactories, liquor magazines, laboratories, etc., as well as that of the law of March 25th, 1852, which confers on the prefects the power of nominating the curators, most of whom are at present appointed by the municipalities only. The prefects are also asked to inquire into the condition of the museums in their respective departments, and to propose means for their better organization.

ROYAL MUSEUM, BERLIN. — The originality of the Rubens lately bought by the government from the Schönborn Collection at Vienna (see p. 46, last number of the REVIEW) having been challenged by several critics in the daily papers of Berlin, Mr. W. Bode, one of the curators of the Royal Gallery, has published a long review of the whole question in the *Preussische Jahrbücher*, in which he ably defends the painting against its enemies. One of the main arguments against originality was based upon the handling, as it was claimed that the painting was altogether too smooth and finished to accord with the vigor and freedom of Rubens's brush. Speaking of this subject Mr. Bode says: "But the *handling* — here we have arrived at the point from which all doubts have sprung. This handling, however, is quite as characteristic of Rubens, and bears witness to the genuineness of the picture and to the fact that he finished it completely with his own hands, quite as much as the color, the carnation, and the composition, but it points to a very well defined *early* epoch of his activity. Not only one painting, but quite a series of paintings, most of them supported by undoubted evidence, can be named, which are handled and finished in the same or a very similar manner; and among these there are quite a number of pictures which by reason of choice and conception of subject, as well as artistic treatment, form a connected group, to which group our *Neptune and Libye* belongs." The change in title from *Neptune and Amphitrite* to *Neptune and Libye* has been made in accordance with some of the accessories — hippopotamus, ibis, rhinoceros, lion, etc. — which seem to point to Africa. According to a myth handed down to us by Apollodoros and other old writers, Neptune married Libye, the daughter of Epaphos, king of the Egyptians, and Memphis, daughter of Niloë.

GERMANIC MUSEUM, NUREMBERG. — The Germanic Museum, says a correspondent of the *Kunst Chronik*, is progressing satisfactorily in its development. The collections are growing, and their arrangement improves. The

space at its command has been considerably increased of late years by the erection of additional buildings, artistically decorated, and the old rooms have been ornamented with mural decorations and a large number of stained-glass windows.

MADRAS. — It is proposed to institute at Madras a public picture-gallery, and to make a collection of paintings which will be illustrative of the infancy and progress of modern art in Southern India.

#### ART EDUCATION.

PRIX DE ROME. — The following painters have been admitted "en loges" for competition for the grand Prix de Rome: — Fritel, pupil of Cabanel and Millet, born at Paris, July 5th, 1853; Buland, pupil of Cabanel, born at Paris, Oct. 26th, 1852; Royer, pupil of Cabanel, born Dec. 25th, 1852, at Château-du-Loir; Danger, pupil of Gérôme and Millet, born at Paris, Jan. 31st, 1857; Berton, pupil of Cabanel and Millet, born at Paris, Sept. 16th, 1854; Lambert, pupil of Cabanel, Bin, and Lequien, born at Paris, April 10th, 1854; Popelin, pupil of Gérôme and Millet, born at Paris, July 30th, 1859; Pinte, pupil of Cabanel, born at Marseilles, June 15th, 1856; Michel, pupil of Lehmann, born at Besançon, Oct. 20th, 1854; Fournier, pupil of Cabanel, J. Lefebvre, and Boulanger, born at Paris, Dec. 17th, 1857. The competitors entered their cabinets on April 14th, and will be discharged July 7th. The public exhibition takes place July 13th, 14th, 15th, and 17th. The decision of the judges will be given July 16th. The following sculptors were also admitted: — Lefèvre, pupil of Cavellier and Millet, born Dec. 31st, 1853, at Issy; Desvergues, pupil of Jouffroy and Chapu, born Aug. 19th, 1860, at Bellegarde; Hannaux, pupil of Dumont, born Jan. 31st, 1855, at Metz; Puech, pupil of Jouffroy and Chapu, born Dec. 2d, at Gavernac; Labatut, pupil of Jouffroy, born July 30th, 1851, at Toulouse; Quinton, pupil of Cavellier, born Dec. 31st, 1853, at Rennes; Mengin, pupil of Dumont, born July 5th, 1853, at Paris; Carlès, pupil of Jouffroy, born July 24th, 1851, at Gimont; Ferrary, pupil of Cavellier, born Aug. 2d, 1852; Peene, pupil of Dumont and Bonassieux, born May 20th, 1853, at Bergues. Entry into the cabinets, May 2d; discharge, July 26th; exhibition, July 28th, 29th, and 31st. Decision of the judges, July 30th.

#### EXHIBITIONS AND SALES.

THE SALON OF 1881. — The number of paintings admitted, out of about 9,000, is 2,450. It stands to reason that such an immense number of pictures cannot receive the attention which a truly fair judgment would demand. A writer in a late number of *Harper's Weekly*, speaking of the process used by the jury in getting through their labors, describes it in rather forcible language as "very much similar to the way they have of butchering hogs at Cincinnati." Sixty-three American artists are represented among the painters and sculptors, and there are also a few in other branches, among them Mr. William B. Closson, whose wood engraving, *Winifred Dysart*, after Fuller, published in last month's REVIEW, is one of a small number of engravings singled out by *L'Estampe* (a new French periodical devoted to the interests of engraving) as worthy of being named in a preliminary notice. Messrs.

Bridgman and Blashfield are among the missing, and so are also several well-known European artists, such as Gustave Doré and Munkácsy, who could not finish their pictures in time. No delays were granted this year, and it is only just that all requests for exceptions were denied, without fear or favor. On May 2d, the first public day, there were 3,785 paying and 2,930 non-paying visitors. The admission fee this year was fixed at five francs for the first day, while in previous years only the ordinary price was charged, which is two francs in the morning, and one franc in the afternoon. "It will be interesting, therefore," says the *Chronique*, "to compare the number of admissions on the same day last year. On the first day of the Salon of 1880 there were registered 2,344 admissions at two francs, and 7,542 at one franc, together 9,886 paying admissions; that is to say, 6,101 more than this year. The crowd therefore was much less this year than last, a result that was no doubt desired, as there was much complaint every year of the rush of the opening day. The receipts, on the other hand, were considerably larger, 3,785 admissions at five francs producing 18,925 francs, while the receipts last year were only 12,230 francs. The artists may therefore doubly congratulate themselves." The price of admission remains fixed at five francs for Fridays, and two francs in the morning and one franc in the afternoon for all other days. On Sundays admission is free. As a piece of enterprising American journalism, in connection with the Salon, may be mentioned the report, seven columns in length, which was sent to the New York *Herald* by cable on May 1st, and was published in the paper named on the morning of May 2d, the day of the official opening of the exhibition.

YEDDO. — An exhibition of works of art opened at Yeddo on March 15th, and will close June 30th. According to the *Chronique des Arts*, a number of French artists are represented there.

MADRAS. — The Madras Fine Art Exhibition, which opened on March 7th, is said to have been below the average as regarded paintings, but to have contained the largest and best collection of industrial art yet seen at Madras.

MILLET'S ANGELUS, the sale of which at 160,000 francs was reported not long ago, is said to have since been again sold for about 200,000 francs.

THE COLLECTION OF M. LÉOPOLD DOUBLE has after all been sold by auction, in spite of the former announcement that the heirs intended to keep it intact. The sale was advertised to take place, on May 30th and the days following, at M. Double's hôtel, 9 Rue Louis-le-Grand, Paris.

#### COMPETITIONS.

Messrs. S. Hildesheimer & Co., of London, Manchester, and New York, announce a competition for Christmas, New Year, Easter, Valentine, and Birthday Cards. The prizes are for sets of three or four designs, and all designs must be sent to Mr. R. F. McNair, Egyptian Hall, Piccadilly, London, by July 1st. The prizes are one of £150 for the best set, two of £100 each, two of £75 each, five of £50 each, ten at £25 each, and fifty at £20 each. The large number of small prizes, the competing for which involves the making over of the copyright, without additional compensation, in case of selection, has been objected to, as dangerous to those competitors who put a higher value

upon their work. The judges are G. D. Leslie, R. A., Briton Riviere, A. R. A., and W. Hagelberg, chromolithographer.

### MONUMENTS.

A competition, to which all French sculptors are admitted, has been opened for a statue of Carnot, to be erected at Nolay, his place of birth. The statue is to be 3 m. high, without the pedestal, which is to measure 4 m. There will be four prizes. The recipient of the first prize will be charged with the execution of the statue, for which 30,000 francs will be paid, and the bronze supplied; the three other prizes will consist of 3,000, 2,000, and 1,000 francs, respectively.

The first prize in the competition for the monument in commemoration of the Constituent Assembly at Versailles has been awarded to MM. Formigé, architect, and Coutan, sculptor. Upon the first ballot MM. Formigé and Coutan, and MM. Pujol and Falguière, had each six votes, and MM. Saint-Marceaux and Hiolle one. The second ballot decided the contest with seven votes for MM. Formigé and Coutan, and six for MM. Pujol and Falguière.

A statue of George Sand, by Aimé Millet, will be inaugurated next August at Nohant.

A bronze statue of Dante has lately been set up in the square of the Collège de France, this being the quarter in which the poet lived when he was in Paris in 1302.

A monument to Carpeaux, the sculptor, from designs by M. Ernest Thibaut, architect, and M. Hiolle, sculptor, was unveiled towards the end of April at Valenciennes.

A committee has been formed for the purpose of collecting funds for a monument to the French sculptor Rude. The municipality of Dijon and other representatives of the Côte-d'Or have promised their assistance.

A statue of Henrik Arnold Wergeland, the Norwegian poet, has been erected at Christiania, and was to have been unveiled on May 17th.

### NECROLOGY.

WILLIAM BURGESS, A. R. A., English architect and archæologist, died at his house in Melbury Road, Kensington, London, on April 20th. He was born Dec. 2d, 1827, entered King's College School in 1839, in 1844 became a pupil of Mr. Edward Blore, and in 1849 entered the office of Sir Digby Wyatt, where he completed his professional training. Thoroughly in sympathy with the Gothic style, he gave much attention to its study during his repeated travels. For further details concerning his life and works, see the *Athenæum* of April 30th, the *Academy* of same date, and the *American Architect* of May 14th.

JAMES COLLINSON, English genre painter, from 1861 to 1870 a member of the Society of British Artists, and one of the original seven Pre-Raphaelite Brethren, died lately. He was a pupil of the Royal Academy, and made his first appearance at the Academy exhibition of 1847, with *The Charity Boy's Début*. His most important work is said to have been *An Incident in the Life of St. Elizabeth of Hungary*, the masterpiece of his pre-Raphaelite period. Having become a convert to Roman Catholicism, Mr. Collinson abandoned the pre-Raphaelites, and passed several years (1852-54) in a convent. A more extended

notice of his life may be found in the *Athenæum* of April 9th.

LEOPOLD ROTTMANN, German landscape painter, and brother of Karl Rottman, died at Munich on March 26th, of dropsy. He was born, Nov. 12th, 1812, at Heidelberg, where he studied under Prof. Roux until he entered the academy at Munich. He also received instruction from his brother. His principal works are in water-color, executed for the kings of Bavaria.

SAMUEL-ANTONY ADAM SALOMON, French sculptor, died lately at Paris, of bronchitis. He was born at La Ferté-sous-Jouarre, in 1818, and spent several years in commercial pursuits before he devoted himself to art. Among his most popular works was a bas-relief of Béranger, which he executed before he went to Paris to study, where he was sent at the expense of the city of Fontainebleau. He was appointed a Chevalier of the Legion of Honor in 1870. Of late years he devoted himself to photography.

KARL ZIERMANN, German genre painter, born in 1850, died at Berka, near Weimar, on Feb. 14th. Being the son of poor parents, he began life as a mason, which trade he abandoned for that of a decorative painter, until an old lady, for whom he did some work, recognized his talents, and enabled him to study at Weimar. In 1878, he received the gold medal at Berlin for his picture *The Botanist*. Ziermann is said to have been one of the principal representatives of naturalistic genre painting at Weimar. A list of his principal works is given in the *Kunst Chronik* of April 7th.

### RESTORATIONS, ETC.

PALAIS-BOURBON.—The committee appointed to investigate the state of the paintings by Eugène Delacroix (see p. 268, first division of this volume) has reported. M. Ch. Garnier, architect, thinks it best not to do anything. He is inclined even to think that it would be well to leave the cracks in the walls undisturbed, "as these accidents give a certain charm and a certain character to the decoration." M. Th. Burty, on the contrary, demands a thorough cleaning of the paintings, followed by retouches. He also advises that copies be made of the whole series, and that those of the paintings which are executed in wax on the plastering be transferred to canvas. M. Burty's recommendations will probably be followed, at least in part.

NUREMBERG.—According to a correspondent of the *Kunst Chronik*, affairs in Nuremberg, as regards the preservation of the art treasures of the city, have lately taken a better turn. The tearing down of the old fortifications proceeds at a slower pace than heretofore, *because it is found that the work of destruction costs much more money than was anticipated*, and the open spaces obtained by the removal of the walls are made pleasant by promenades and garden plots. The thorough restoration of the Church of Our Lady (Frauenkirche), under the supervision of Director A. Essenwein, and its decoration with sculptures, mural paintings, and stained-glass windows, is nearly finished. "After its completion this gem of German architecture will again appear in its ancient splendor." The restoration of the City Hall (Rathhaus) is also to be taken in hand, and Dürer's house is now being changed into an artistically furnished burgher's dwelling, in the style of the fifteenth century, many of the objects and works of art



deposited in it having some relation to the person or the activity of Dürer. The fountain with Labenwolf's *Gänsemännchen* (Goose Manikin) on the Vegetable Market was successfully restored some time ago.

#### MISCELLANEOUS.

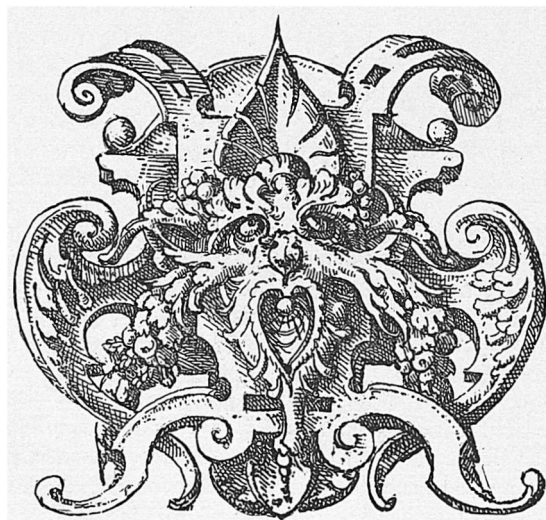
HOME FOR DECAYED ARTISTS. — M. E. Clerget, painter, who died at Paris on July 17th of last year, has endowed the Hospice de Nevers with 1,800,000 francs and a country-house, the latter to be used as a retreat for as large a number as possible of French painters, draughtsmen, engravers, sculptors, and architects, who are infirm and without means.

ART IN THE STREETS. — The fact has already been frequently alluded to in the daily papers, that Mr. Hubert Herkomer, the well-known artist, has furnished a design for a street poster to Messrs. Cassell, Petter, Galpin, & Co. A woodcut of the design is given in the May number of the *Magazine of Art*, published by the firm named. From the text which accompanies the cut, it appears that "to Mr. Herkomer is due the original idea as to the production of this advertisement, which he proposed to the publishers." It is to be hoped that other artists will learn a lesson from Mr. Herkomer, and will show themselves ready to devote their talents to like popular uses. Most American artists seem to have an idea that anything else but painting pictures or turning out statues is beneath their dignity, although the attention now given to decoration and ornamentation by some of our leading painters and sculptors shows that a change for the better has set in. If Mr. Herkomer's example should be too modern for some people, let them consider the older Italian artists, or look over the works of Dürer, or of Holbein. There is hardly a thing that the latter would have refused to do, from deco-

rating a table top, or making a design for a binding, to painting a grand altarpiece like the Meyer Madonna. It is a curiously mistaken idea that inferior artists will do for "the lesser arts." To make a really good design for anything whatever, the best artist is none too good. If the example of Mr. Herkomer and his publishers should find following, the world will owe them a debt of gratitude for having been the prime movers in the right direction.

J. L. DAVID. — A committee has been formed, consisting of French artists residing at Brussels and of Belgian artists, for the purpose of transferring to France the ashes of the painter David, who died at Brussels in exile.

MUNKÁCSY'S CHRIST BEFORE PILATE, to which Mr. Tait referred in his article in the May number of the REVIEW (see p. 20), and some of the preliminary sketches for which were published in the same number, was finished too late for the Salon, and the artist's request for a few days of delay had to be refused, in accordance with the strict rules laid down by the management. M. Munkácsy thereupon asked that a special room be assigned to him in the Palais de l'Industrie (in which the Salon is held), with a turnstile of its own, an admission fee of twenty sous to be charged, for the benefit of the common fund. At the same time he offered to guarantee a sum of fifty thousand francs from the receipts. As the committee did not wish to create the precedent of a special Salon by the side of the general exhibition, this offer was refused. The artist thereupon arranged with the Museum of Decorative Arts, the rooms of which communicate with the Salon, to exhibit the picture in one of its halls; but this arrangement was likewise made impossible by the threat of the Salon committee that the connecting door would be closed up in case it were carried out. The picture will now be placed on exhibition in the gallery of M. Sedelmeyer, the well-known art dealer.



FROM A DESIGN BY WENDEL DIETTERLIN (1550-1599).